

frontviews
SPECIAL
EDITION #6

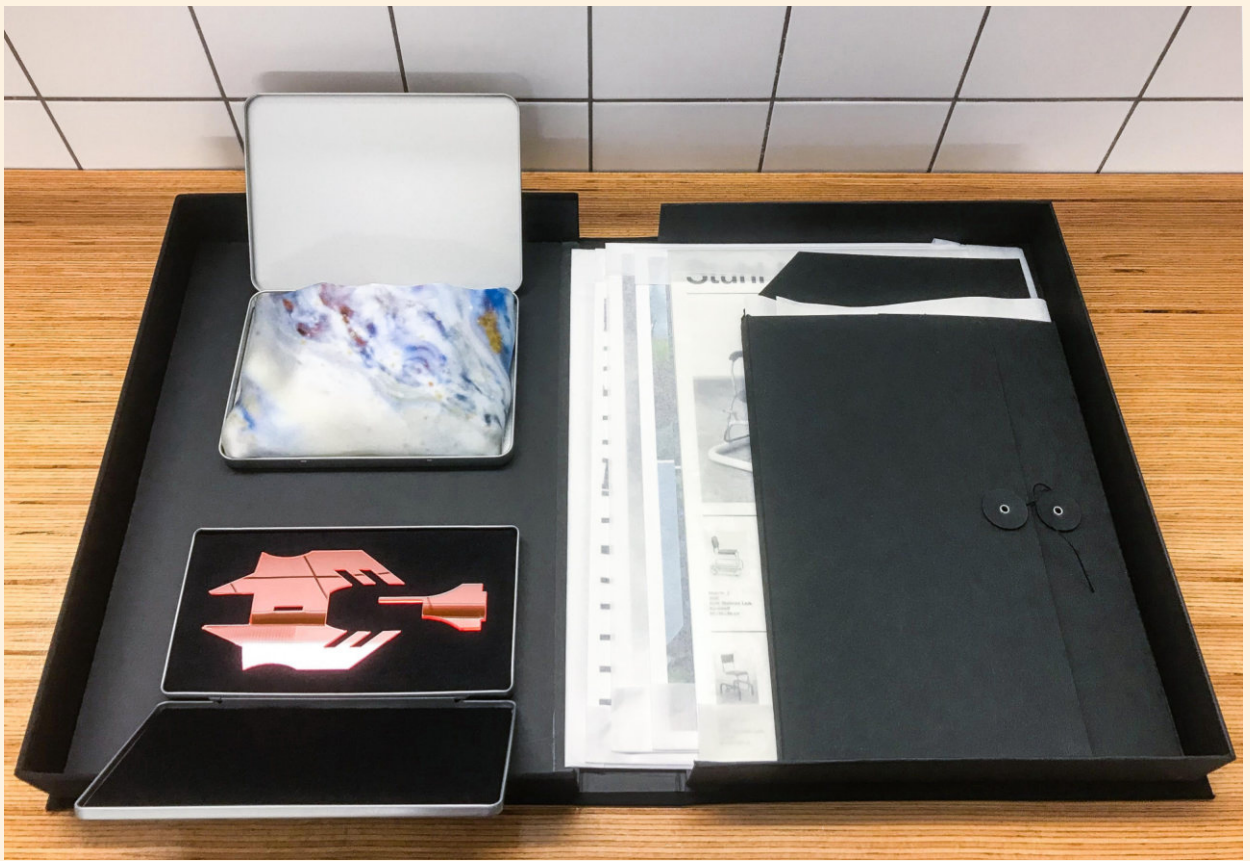
a boost for HAUNT in 2022

Facts

- _ 1 Collector's Box
- _ 8 serial works of art
- _ Format max. DIN A 3
- _ Edition 20 + 1 AP
- _ 2400 € donation for 2022

frontviews *SPECIAL EDITION #6*

a boost for HAUNT in 2022



a boost for HAUNT in 2022

The frontviews SPECIAL EDITION #6 is a jubilee box marking our forthcoming tenth anniversary in 2022. The black box edition of twenty, contains works by eight internationally renowned artists. The enclosed artworks are an edition of 20+1 AP and thus corresponds to the number of boxes.

Your supporting donation of €2400 will secure the further work of the European art collective frontviews at HAUNT.

Ten edition boxes from #6 will be given exclusively to the generous donors as a token of gratitude, eight edition boxes will be handed to the participating artists, and two edition boxes will remain with the collective.

Frontviews is a non-profit, registered association and issues donation receipts upon request.

frontviews *SPECIAL EDITION #6*

a boost for HAUNT in 2022

artists

EDITION #6

Mit Borrás

Eli Cortiñas

Marianna Ignataki

Stella Geppert

Alexej Meschtschanow

Timo Nasser

Esther Stocker

David Zink Yi



Adaptasi Cycle. Arcyria (still), 2021
29,7 x 42 cm, Ed 20 + 1 AP
long duration inkjet print on acid-free
Hahnemühlen Ultra Smooth Paper, 305 g

Mit Borrás

B

I

O

Mit Borrás (Madrid, 1982) is a Spanish artist based in Madrid and Berlin. With a broad international profile, BFA from the UCM and specialized in Kunst- und Kulturmanagement in Berlin, Germany (2013), he developed his research in Media Art at Twente University in Enschede, Holland (2006).

His work has been exhibited at the Hara Museum, Japan, Tokyo (2010), Exgirlfriend Gallery, Germany, Berlin (2016-21), Tick Tack Gallery, Belgium, Antwerp (2021), The Wrong Bienale, France, Paris (2021) , Art Cologne, Germany (2021), Pylon Hub. Dresden, Germany (2021), Harddiskmuseum, France, Paris (2020), Arebyte Gallery, England, London (2019), Towards the Last Unicorn, Brazil, Sau Paulo (2019), Dimora Artica, Italy, Milan (2018), Frontviews , Austria, Vienna (2019), Germany, Berlin (2018) and Greece, Athens (2018), Aleph Projects, Israel, Tel Aviv (2017), HGB Gallery, Germany, Leipzig (2018), Biennial of Media Arts of Chile, (2017), Palacio Fernandini and Art Lima, Peru, Lima (2016), Museo de Bellas Artes de Chile (2017), Kreuzberg Pavillon, Germany, Berlin (2013) and Norway (2016), Loop Barcelona (2010,15-19), Transmediale, Germany, Berlin (2011) Fonoteca Nacional, México (México DF 2010) among others.

He gives conferences for international art institutions, has directed the production of digital art festivals, carried out numerous projects as an independent curator, co-directed Fünf Galerie in Berlin (2010-14) and worked as coordinator of cultural projects at the Instituto Cervantes in Germany (2014).

Professor of Video Art and New Methods of Contemporary Art and Communication in the Master of the Circulo de Bellas Artes - Escuela Sur in collaboration, Borrás is member of the German collective of theorists and artists Frontviews and of the Haunt contemporary creation center in Berlin. His work is represented in Germany by Exgirlfriend gallery and in Spain by House of Chappaz gallery.

S

T

A

T

E

M

E

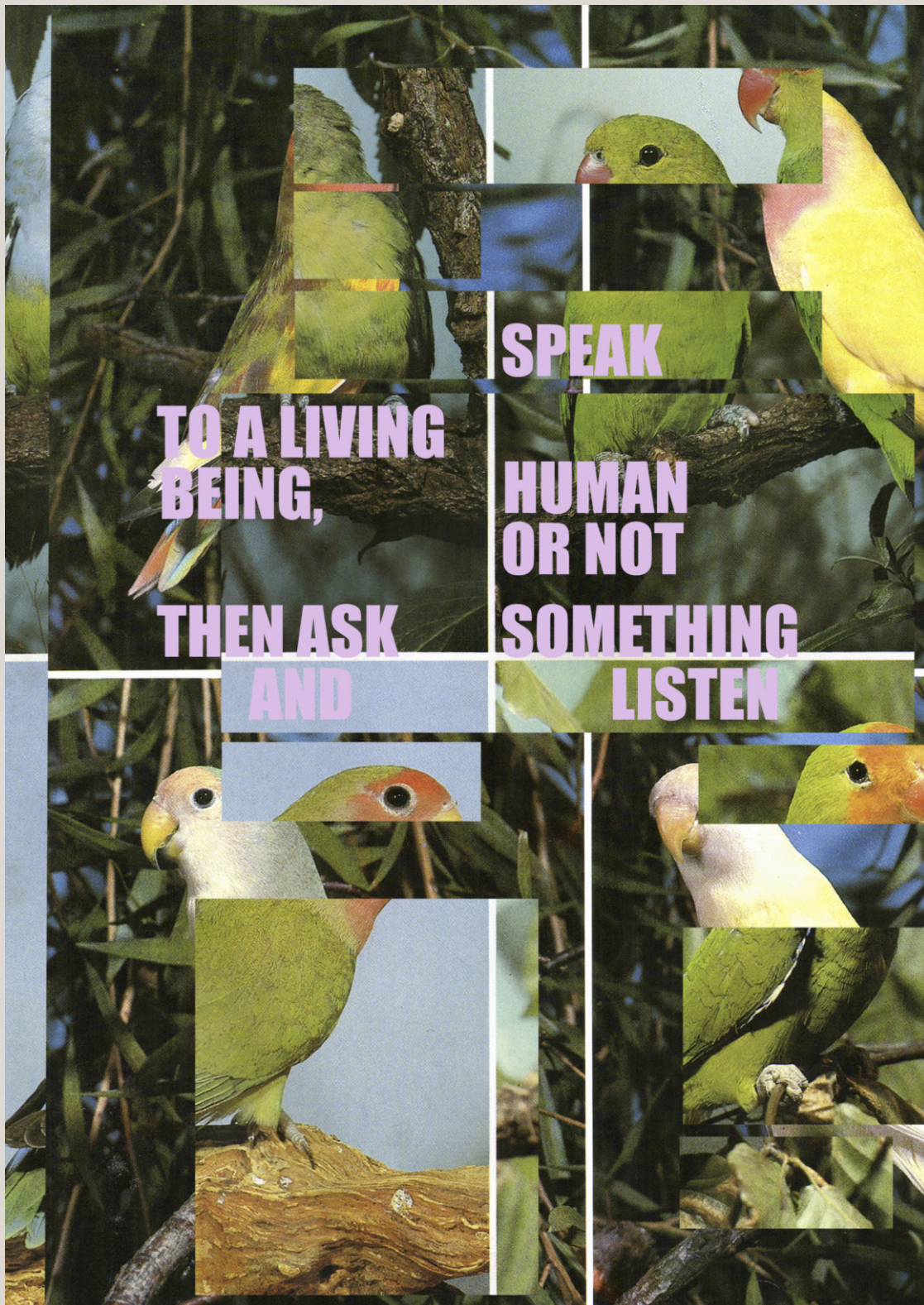
N

T

Mit Borrás is a transdisciplinary artist. His work deals with the idea of Adaptation, it is a thesis on the relationship of the human being with nature and technological progress. Rich and personal, his work describes the impact between nature and that of the human being to achieve full prosperity and transcendence from his mystified relationship with the progress of the digital age. Through his study of ergonomics, he envelops the viewer in a universe of his own, an aseptic, soft environment and an orthopedic vision of the future on the borders of bioethics, techno religion, object engineering and sexuality in the design of the production of consumer goods.

Through a holistic description of reality, his work investigates the relationships of symbiotic order and synthetic and organic nature between the machine, the body and nature. Both the installations and the audiovisual work of his exhibitions involve the use of elements inspired by prosthetics and medical engineering, the robotics industry and that of pleasure, self-care and meditation, which he describes as paradigms of contemporary society whose analysis and purposes he confronts. Create with them new environments and delicate environments such as limbos, serene environments that refer to high technology with flexible and sensual materials, soft colors and orthopedic objects. In his body of work a Taoist perception of reality and technological singularity is established. Mit Borrás unifies ancestral and fictional elements that give the corpus of his work a totemic character and a balance between the religious and the technological, the disturbingly comfortable and the uncertainty about the future.

[h t t p s : / / m i t b o r r a s . c o m](http://mitborras.com)



Speak, Human or Not, 2021

42 x 29,7 cm, Ed. 20 + 1 AP

long duration inkjet print on acid-free

Hahnemühlen Ph-Rag Baryta Paper, 315 g

Eli Cortiñas

THE WORK – STATEMENT

Eli Cortinas *Speak, Human or Not,* 2021

In *Speak, Human or Not*, I wanted to point out, with very little words and through the use of layout and graphic elements, the way we tend to understand language as a purely human ability. Language rather often is understood as a set of rules and codes that finds its reflection in either the written, or the oral form. But what about other forms of communication? What about other species? What about other worlds-creation through signs, movement, smell, chants? What about people who cannot speak, or who do communicate in a language that doesn't "qualify" as one in the hegemonic construction, isn't that language still? I wanted to create an instruction that questions, through its sheer formulation, our anthropocentrism, the ableist architecture of our thinking and the constant Othering of forms of knowledge, kinship, language and relations that don't seem to fit the norm.

B I O

Eli Cortiñas is a video artist of Cuban descent, born in Las Palmas de Gran Canaria in 1979. She was a guest professor at the Art Academy Kassel, at the Art Academy Mainz and a lecturer at the Summer Academy in Salzburg. She is currently sharing a professorship for Spatial Concepts with Prof. Candice Breitz at the University of Art Braunschweig.

Cortiñas has been awarded numerous grants and residencies, including Fundación Botín Grant, Kunstfonds, Villa Massimo, Berlin Senate Film/ Video Grant, Villa Sträuli, Goethe Institute, Kölischer Kunstverein, Rupert and Karl-Schmidt-Rottluff among others.

Her artistic practice can be located within the appropriation tradition, using already existing audio-visual material to de- and re-construct identities as well as narratives according to new discourses. Her collage-like video essays and installations mix found imagery with documentary strategies. Her work has been presented in solo and group exhibitions at museums such as Museum Ludwig, Pinakothek der Moderne, Kunsthalle Budapest, CAC Vilnius, SCHIRN Kunsthalle, SAVVY Contemporary, Museum Marta Herford, Kunstraum Innsbruck, Centro Atlántico de Arte Moderno, Centre Pompidou, Museum of Modern Art Moscow, Kunstmuseum Bonn and MUSAC et al., as well as in international Biennials and festivals such as Riga Biennial, Ural Industrial Biennial, Moscow International Biennial for Young Art, Mardin Biennial, International Short Film Festival Oberhausen, International Curtas Vila Do Conde and Nashville Film Festival among others. **Cortiñas lives and works in Berlin.**

<https://soycapitan.de/artists/eli-cortinas>



Jasmine, 2021

39 x 28 cm, Ed. 20 + 1 AP

long duration inkjet print on acid-free
Hahnemühle Museum Etching Paper, 350 g

Marianna Ignataki

Marianna Ignataki was born in 1977 in Thessaloniki, Greece. She studied Architecture at the Technische Universität in Vienna, Austria and Visual Arts at the School of Fine Arts of Saint-Etienne, France. Between 2010-2017 she was based in Beijing, China. She now lives and works between Berlin, Germany and Greece.

She has presented eleven solo exhibitions to date, namely *The Hole* at Bark Berlin gallery (2021), *Pleasure Drive*, duo show with Alana Lake at frontviews / HAUNT, Berlin (2021), *Die Schleife* at Vincenz Sala gallery, Berlin (2020), *In A Deep, Dark Forest They Were Braiding The Beards Of Parrots In Love* at CAN Christina Androulidaki gallery, Athens (2019) and at the Municipal Gallery of Thessaloniki, Alatzia Imaret, Thessaloniki (2018), *Josie, The Armor And The Hairman* at CAN Christina Androulidaki gallery, Athens (2017), *The End of Magic* at Outpost Slotervaart, Amsterdam (2012), *Sphinx at Fake Space*, Beijing (2011), *This Joke Ain't Funny Anymore* at Zina Athanassiadou gallery, Thessaloniki (2009), *Coitus Interruptus* (double solo show) at Public Room, Skopje (2008) and a solo show in cooperation with Lola Nikolaou gallery at Fleming gallery, Thessaloniki (2004).

She has participated in a number of group shows in Greece, China, Germany, France, Spain, Italy, North Macedonia and the USA, such as: *CHARTA #2 - Identity and Narration* at frontviews / HAUNT, Berlin (2021), *KI-NHMATA* at Bouboulina Museum, Spetses (2021), *Gods and Monsters - Blick Auf Die Jüngste Vergangenheit*, Kunstverein Montez, Frankfurt (2021), *Nyctophilia II* at CAN Christina Androulidaki gallery, Athens (2020), *Where the Trees Have Numbers* at frontviews / HAUNT, Berlin (2020), *Homeostasis*, Frontviews at Heit, Berlin (2019), *Overview Effect: Encountering the Cosmos* at MOMUS Museums, Thessaloniki (2019), Athens Photo Festival at Benaki Museum, Athens (2019), *Am I That Name Or That Image* at MoCA Skopje (2019), *What is Eros* at MOMUS Museums, Thessaloniki (2019), *Reverse the Perspective* at Xiangsi Art Museum, Tianjin (2015), *Dialog between Chinese and international artists*, Taihang Huang Shan at Renmin University Museum, Beijing (2014), *The Beautiful Is Just The First Degree of the Terrible* at the State Museum of Contemporary Art, Thessaloniki (2009) and the 13th Biennial of Young Artists from Europe and the Mediterranean in Bari (2008). She is represented by CAN Christina Androulidaki gallery, Athens and is part of the Berlin based artist collective frontviews.

<http://www.mariannaignataki.com>



Riots, 2021

32 x 75 cm, Ed. 20 + 1 AP

ink & pastel, textile print and drawing on China paper,
unique in a series

Stella Geppert

S T A T E M E N T

Stella Geppert's works are born out of the analysis of movement in communicative and bodily states that are formed and shaped by social conventions. As a sculptor and performer, she defines the medium of drawing as a sculptural imprint of the essential movements of human interaction. Sculptural and performative work is therefore work on and with relationships, which is why she explores the question of the specific and transformational states of body and space, material and touch, contact and resonance. The body's sensual ability to "think itself into" space, body, material and substance is an important aspect of her work, in which she portrays the human body as extremely fragile and vulnerable.

B I O

Stella Geppert studied fine arts at the École des Beaux Arts in Paris and at the Berlin University of the Arts. Her work is distinguished by numerous national and international exhibitions and residencies in Japan, France, Denmark, the Czech Republic, Bulgaria, and Morocco, among others. Since 2010 she's been professor of sculptural and spatial artistic practice at the University of Art and Design in Halle (Saale). She lives between Berlin and Halle.

<http://www.stella-geppert.de>

Stuhl Nr. 10



2007
Kinderstuhl,
Stahlrohr, Lack
41 × 36 × 39 cm



Stuhl Nr. 2
2005
Stuhl, Stahlrohr, Lack,
Kunststoff
86 × 56 × 68 cm



Stuhl Nr. 1 B
2009
Stuhl, Stahlrohr, Lack,
Gummi
90 × 58 × 62 cm



Stuhl Nr. 16
2007
Stuhl, Stahlrohr, Lack,
Kunststoff
95 × 56 × 71 cm



Klubsessel
2004
Klubsessel, Stahlrohr,
Lack, Rollen
86 × 50 × 59 cm



Polsterstuhl Nr. 1
2003
Stuhl, Stahlrohr, Lack,
Kunststoff
83 × 56 × 58 cm



Stuhl Nr. 9 C
2007
Stuhl, Stahlrohr, Lack,
Gummi
88 × 52 × 60 cm



Stuhl Nr. 9 G
2009
Stuhl, Stahlrohr, Lack,
Gummi
95 × 67 × 52 cm



Stuhl Nr. 6
2005
Stahlrohr, Lack
60 × 54 × 56 cm



SSstuhl Nr. 13
2008
Kinderstuhl, Stahlrohr,
Lack, Gummi
71 × 49 × 53 cm



Stuhl Nr. 9 F
2009
Kinderstuhl, Stahlrohr,
Lack, Gummi
65 × 40 × 44 cm



Stuhl Nr. 5
2005
Stuhl, Stahlrohr, Lack
85 × 63 × 57 cm

Stuhl Nr.10 – frontviews group, 2021
42 x 29,7 cm, Ed. 20 + 1 AP
laser print on acidfree paper

Alexej Meschtschanow

S T A T E M E N T

Alexej Meschtschanow examines the physical and aesthetic qualities of established social conventions through sculpture and installation. Studying our immediate social environments with an analytic and compassionate eye, he assembles found objects, derelict furniture and archival photographs. With his unique artistic perspective, Meschtschanow focuses on the imaginative potential and psychological depths involved in the construction of identities, compulsion toward self-realization and the socially driven urge for optimization. His sculptural works interlock two communicative modes – the passive and the active. The end effect of his creative output culminates in figures of poetic melancholy, attempting to break out of the vicious cycles of Fordist, totalitarian or fetishist forms of functionalism.

Meschtschanow's works play on the consequences of miserable socio-political transparency and occasionally they appear to resemble vacuum-packed units of consistency verging on the implosive. The frameworks of welded tubular steel and clamps connect and fasten the individual components to one another to the extent of utter immobility. On the one hand this reflects obstinacy, immovability and conservatism, while serving as an image of autonomy, connectedness and solidarity on the other. (...) Steel, commonly a most rigid and refractory material, is put into potentially proliferative biological forms. Custom-made exoskeletons seem to coil their way around the pieces of furniture and archival image-material in curvy vegetative profusion, transferring the functionalism of the captured item via tautological mimicry into the realm of the biomorphic. The hijacked objects' extremities dangle helplessly. As the agents of higher powers and forces, the iron lineations transpose the domestic inventory into a sociological bio-drama of semantic consequence, by which matters of form and the survival of function are negotiated in close combat.

By circumscribing physical objects or selected photographic images, Meschtschanow's works guide the spectator through realms of uncertainty. On this quest for a terminology with which to name that, which has not yet been grasped, we find ourselves moving through semantic interstices where facticity might well appear illusory. Resembling Argonauts navigating between different conceptual categories, his objects become charged with various conflicting qualities. At the same time, as counter-bodies and interventional gestures within the space of objects and images, they initiate the exorcism of both the object and the objective.

(based of excerpts from the text 'Tubular Shells', O. Kossak in: A. Meschtschanow: The Birth of the Hygienic, 2011)

klemms-berlin.com/artists/alexej-meschtschanow.html



The Order of Everything - Sample, 2021
13,4 x 8,3 x 0,3 cm, Ed. 20 + 5 AP
laser cut-out in coloured plexiglas

Timo Nasser

Born 1972 Berlin, **Timo Nasser** lives and works in Berlin. Graduated from Lette-Verein, Berlin (1997).

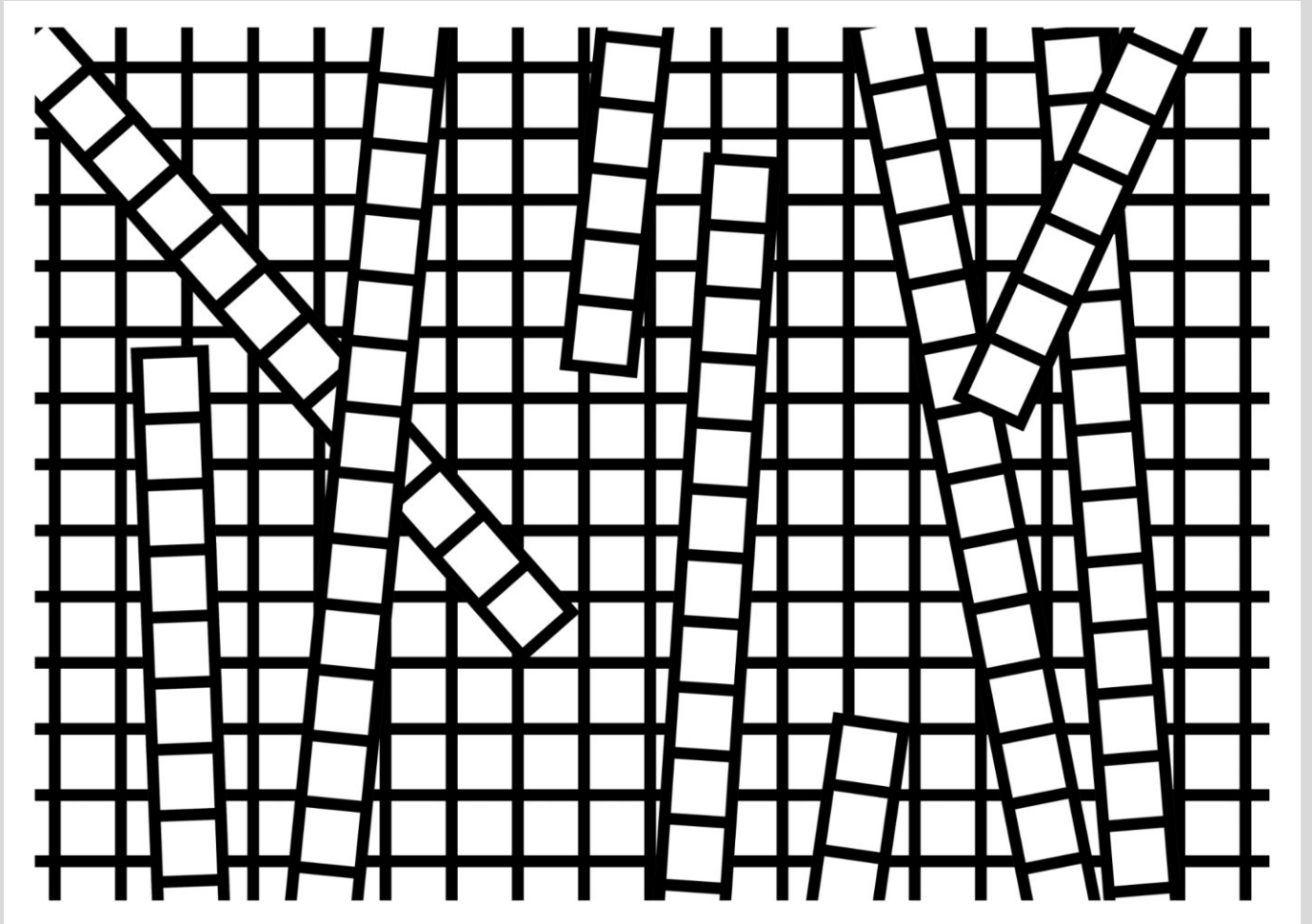
Nasser's work uses the means of natural science to open up a perspective for the poetic and fantastic. He takes his inspiration from mathematics, geometry and patterns and underlines their interconnectedness in terms of repetition and aesthetics in his drawings and sculptures. His practice is one that tackles the subject of infinity and that aims to solve puzzles, whether they are historical mysteries or explorations via mathematical theorems to discover an overarching order in the chaos of existence.

Selected solo exhibitions include Constellations and Trajectories, with Franziska Furter, CCA, Andratx (2019); A Universal Alphabet, Sfeir-Semler Gallery, Beirut (2019); Uncertain Phases, Kunstfort bij Vijfhuizen (2018); All the letters in all the stars, Maraya Art Center, Sharjah (2018); I saw a broken labyrinth, Ab/Anbar Gallery, Teheran (2017); Florenz-Bagdad, AK Wein, Vienna (2016); The more beneath my feet the skies I see, Sfeir-Semler Gallery, Hamburg (2015); and Nine Firmaments, Schleicher/Lange, Berlin (2015).

Selected group exhibitions include Konkrete Gegenwart, Museum Haus Konstruktiv, Zurich (2019); Negativer Raum, ZKM Karlsruhe (2019); NGV Triennial, National Gallery of Victoria, Melbourne (2017); Temporal Turn: Art and Speculation in Contemporary Asia, Spencer Museum of Art, Kansas (2016); Fire and Forget, KW-Kunstwerke, Berlin (2015); and Sculpture is Everything, Queensland Art Gallery, Brisbane (2012).

Awards and residencies include Casa Wabi, Mexico (2021); Stiftung Kunstfond (2020); Field Kitchen Academy (2019), CCA Andratx (2019, 2014); Abraaj Capital Art Prize (2011); Saar Ferngas Förderpreis JungeKunst (2006); Konrad-AdenauerStiftung (2004); and Arbeitsstipendium, Aenne Biermann Preis (2003).

<http://www.timonasseri.com>



untitled, 2021

29,7 x 42 cm, Ed. 20 + 1 AP

long duration inkjet print on acid-free
Hahnemühlen Ultra Smooth Paper, 305 g

Esther Stocker

B

I

O

Esther Stocker [b. 1974, Silandro, Italy], studied fine art at the Academy of Fine Arts Vienna, as well as in Pasadena, CA, and Chicago, IL. Since 2001, she has found great success as a freelance artist in countries across Europe as well as in Asia and the US. Her works have been shown in renowned galleries and museums and are represented in important collections. In addition, she has realized many works in public space and site-specific installations.

She lives in Vienna, Austria, where she opened her own project space for art exhibitions in 2010.

E X H I B I T I O N S

SELECTED SOLO SHOWS as from 2011

- 2021 Galerie Petra Seiser, Schörfling
- 2020 *Loving Imperfectly*, Galerie Alberta Pane, Paris, France
- 2019 *Anarchy of Forms*, drj art projects, Berlin, Germany
- 2018 *Geometrisches Glück*, Museum gegenstandsfreier Kunst, Otterndorf, Germany
Esther Stocker, Galerie Krobath, Vienna, Austria
- 2016 *On Architecture*. Projects for the Setouchi Triennale, Japan. drj art projects, Berlin
From the Future, Dom umenia/House of Arts, Bratislava, Slovakia
- 2012 *Portrait of Disorder*, Museum Ritter, Waldenbuch, Germany
- 2011 *Dirty Geometry*, Galerie Alberta Pane, Paris
Destino Comune, Macro, Roma, Italy

SELECTED GROUP SHOWS as from 2018

- 2021 *Echigo-Tsumari Art Triennale 2021*, Japan
Charta #1, HAUNT/frontviews, Berlin
Camera Picta, Galleria Civica Trento, Italy
Solo summer Groupshow II, Solo Houses, Spain
Seeing & Perceiving, Ithra, Dhahran, Saudi Arabia
Dones, Artistes Femmes, Casa Restany, Amelie-les-bains, France
- 2020 *NON-SCULPTURE: LIGHT OR FLEXIBLE*, 2020 Changwon Sculpture Biennale, Changwon
MIND THE GAP, Museum für Konkrete Kunst, Ingolstadt
Der Traum von einem Feentempel, artistic intervention at Salzburger Festspiele
- 2019 *SQUARE UNIVERSE*, north bank of Huangpu River, SUSAS 2019, Shanghai
Konkrete Gegenwart – Jetzt ist immer auch ein bisschen gestern und morgen
Museum Haus Konstruktiv, Zürich, Switzerland
CENTURY. idee bauhaus. drj art projects, Berlin, Germany
RAN, Roppongi Art Night, Tokyo, Japan
- 2018 *Complexity*, Galerie XXI, Warsaw, Poland
Klassentreffen, Works from the Gaby and Wilhelm Schürmann Collection, mumok –
Museum moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
Extended Architectures, Galeria Alberta Pane, Venice, Italy

<https://www.estherstocker.net>



Untitled. 2021
series for frontviews edition
45 x 45 cm, Ed. 20 + 1 AP
printed silk, hand hemmed, unique in a series

David Zink Yi

B

I

O

David Zink Yi (b. 1973, Lima, Peru) lives and works in Berlin, Germany. Zink Yi's practice, rather than accomplishing an integration of heterogeneous fragments of identities and cultural spheres into a single patchwork identity dissolves and blends them in a way that affords us fundamental insight into how the other, the stranger, but also ourselves is constructed. His multi-disciplinary practice, comprising of film, photography, sculpture, performance and ceramics, is often a reflection of his own life experiences. He is also known for his multi-channel video installations, many of which revolve around the experience of music, analysing between individualism and cooperation, between regulation and expression, between what is known and what is new or still to be learnt. Zink Yi works places his focus on the performative strength and interaction of the protagonists, framing the body as a medium of expression and space of resonance. Recent exhibitions include Haus der Kunst, Germany (2018); König Galerie, Germany (2016); 8th Berlin Biennale, Germany (2014); and 55th Venice Biennale, Italy (2013).

<http://davidzinkyi.net>

Frontviews is a group of international artists and art theorists. Based in Berlin, we develop exhibition formats in cooperation with various organizations and initiatives in Germany and abroad.

Three points shape our agenda:

1. the detection of current trends in contemporary art
2. the continuing effort to develop new formats of cultural - collective activity
3. to cultivate a close exchange with other active artists, especially in Europe

Frontviews was founded in April 2012 and is registered in Berlin as a non-profit association for art and culture under the tax number 27 / 653 / 56321 at the tax office for corporations Berlin Charlottenburg

Frontviews ist eine Gruppe von internationalen Künstlern und Kunsttheoretikern. Ansässig in Berlin entwickeln wir Ausstellungsformate in Zusammenarbeit mit diversen Organisationen und Initiativen in Deutschland und im Ausland.

Drei Punkte prägen unsere Agenda:

1. Das Aufspüren von aktuellen Tendenzen in der zeitgenössischen Kunst
2. Das weiterführende Bemühen neue Formate kulturell – kollektiver Aktivität zu entwickeln
3. Den engen Austausch mit anderen aktiven Kunstschaaffenden zu pflegen, im Speziellen in Europa

Frontviews wurde im April 2012 gegründet und ist in Berlin als gemeinnütziger Verein für Kunst und Kultur unter der Steuernummer 27 / 653 / 56321 beim Finanzamt für Körperschaften Berlin Charlottenburg eingetragen.

frontviews *SPECIAL EDITION #6*

a boost for HAUNT in 2022



Frontviews at HAUNT
Kluckstraße 23 A / yard
D - 10785 Berlin

Stephan Klee
0176 61 61 85 84
klee@frontviews.de

frontviews.de
office@frontviews.de
IG @frontviews_berlin
FB FrontviewsBerlin